# RADIANT DAWN

## THE GESUALDO SIX

OWAIN PARK

*with*

MATILDA LLOYD

TRUMPET

hyperion

Photo © Andy Staples

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# RADIANT DAWN

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## THE GESUALDO SIX

## OWAIN PARK

*with* MATILDA LLOYD *trumpet*

Matilda Lloyd is an exclusive artist of Chandos Records and appears here with their kind permission

FROM religious processions to military victories, the combination of voices and trumpet has played a prominent role in concerts and ritual for centuries. We have found it a joy to work with trumpeter Matilda Lloyd to bring this programme to life, alongside several composers who have created new pieces for this collection.

On this album, we explore different shades of light through music, capturing moments across the spectrum, from the soft, golden glow of a summer evening as shadows lengthen to the shimmering of moonlight on calm waters. Some texts contrast the terror of darkness with the brilliance of dazzling sunlight; others explore the blurred boundaries between heaven and earth. Plainchant threads this programme together—sometimes finely woven into the structural framework, and at other times as a fragment of the composer's imagination.

Alec Roth's **Night prayer** reflects on the Compline hymn *Te lucis ante terminum*, a favourite with composers for its contemplative, scalic lines. Each verse presents the Latin text as a two-part canon, which weaves in and out of the English translation. The Latin and English chants unfold at different speeds, creating an interplay that blurs the vocal lines, ethereal as lingering incense. In the final verse the trumpet soars luminously above the voices as an instrumental 'vocalise' and descant.

The intimate and prayerful text of **O nata lux** originates from the tenth century and is traditionally associated with the Feast of the Transfiguration, which commemorates the moment in the Gospels when the disciples witness Jesus radiant with divine light, clothed in angelic splendour. In his setting, Thomas Tallis captures the text's spiritual intensity in music that is both passionate and harmonically rich. A hallmark of his style, the use of false relations—bristling clashes between chromatically opposing notes—adds a disorienting feeling as the harmonic ground momentarily shifts.

**Grandmother moon** is a setting of a mystical text by Mary Louise Martin, a Mi'kmaq poet who lives on a small island in British Columbia. Her words describe the serene beauty and tranquillity of a full moon on a clear night, and the poem closes with the word 'we'lalin', an expression of gratitude in the Mi'kmaq language. Eleanor Daley paints a vivid musical landscape, using arch-shaped musical phrases which evoke the soft dappling of moonlight on murmuring waters.

Deborah Pritchard's setting of words from the Book of Revelation explores searching for light, with the music gradually building in expressive intensity. Trumpet and voices begin **The light thereof** in an elegiac dialogue, gradually unify, then finally conclude in a quiet, meditative texture where the use of muted trumpet evokes delicate light. Commissioned by the artists in 2020, this work received its premiere at the Dunkers Kulturhus in Helsingborg, Sweden.

The text for **O radiant dawn** is traditionally sung during Advent as one of the 'Great O' antiphons used in the seven days leading up to Christmas. In his setting from the second set of 'Strathclyde motets', James MacMillan draws harmonic inspiration from Thomas Tallis's *O nata lux*, blending it with insistent, ascending repetitions which depict the people's desperate cries for Christ's presence. Hear how the repeated chords which build up from 'come, shine on those who dwell in darkness' sound like emerging light. The structure of the work enhances its emotional depth: the outer sections are scored for four voices, while the inner verse is reduced to two vocal lines, creating a stark textural contrast. This simplicity is further heightened by the use of wide intervals—sixths and sevenths—evoking the struggle of a people walking in darkness.

In **Dum transisset Sabbatum**, Thomas Tallis perfectly paints the image of a bright Easter Morning, as the gloom of Lent is finally replaced by the new season's joy. The

melismatic setting of the chant in the top voice lends itself to instrumental performance, with serene, unbroken melodic lines, rather than the text, at the forefront for the listener. Meanwhile, the lower voices dance beneath, cultivating scalic lines which are punctuated by yearning leaps—listen for the moment Tallis chooses to highlight 'emerunt aromata' ('bought aromatic oils') with a series of fragrant triadic gestures that ripple through the voices. The interplay between these two textures creates a gentle yet persistent sense of forward momentum, culminating in the triumphant final 'Alleluia'.

Twelfth-century polymath and religious icon Saint Hildegard of Bingen was a prolific composer of devotional pieces. The hallmarks of her enduring compositional style permeate **O gloriosissimi**. Each phrase begins with a wandering series of notes, as if posing a question. The compass is continually developing, evoking a searching light which gradually consumes the shadows. Hildegard creates a sense of inevitability by repeatedly descending just below the expected final pitch of each phrase, before resolving upwards to a satisfactory conclusion. The result is a deeply questioning yet radiantly exploratory experience for the listener.

Roxanna Panufnik's **O hearken** started life as a raffle ticket prize at Westminster Abbey Choir School's 2015 Summer Fête. Initially promised as a fanfare, the raffle winner, Pamela Carrington, encouraged the composer to write a new composition for the Westminster Abbey Choir. At Director James O'Donnell's request, the resulting introit was crafted to be celebratory and concise, with a dreamy middle section surrounded by bright, punchy harmonies. The central passage evokes the lingering scent of recently burned incense, rising and mingling in the church rafters as the light gradually fades.

English Renaissance composer Robert White wrote four settings of the Lenten Compline hymn **Christe, qui lux es et dies**, all based on the traditional chant melody. This second version is a beautiful polyphonic working of the chant, which exists in its true form in the top part, performed here on trumpet. In contrast to the intricate lower parts, the chant line is spacious, with each note given equal length, providing the composer with plenty of room to shape the harmony in each verse. White chooses scale-driven material for the first two polyphonic verses, while for the phrase 'Memento nostri, Domine' ('Remember us, Lord') he introduces a more questioning, angular series.

Richard Barnard's **Aura** sets the poem of the same name by Emily Berry from her 2017 poetry collection 'Stranger, Baby', which poignantly explores the loss of the poet's mother. The poem's striking layout—unpunctuated phrases split between two columns—mirrors the emotional fragmentation at the heart of the work. As the text progresses, the gap between the columns—the fading boundary between 'the living & the dead'—dissolves. The singers are divided into two groups, each representing one side of the text, highlighting the theme of separation. The trumpet acts as a bridge between the two, eventually merging with the voices to create a shimmering aura that envelops the entire ensemble.

Judith Bingham's 2002 interpretation of a passage from *Hamlet*, **Enter Ghost**, blends music and spoken word into a mesmerizing exploration of Shakespeare's timeless tale. We hear fragments of Act 1 Scenes 4 and 5: the appearance of the ghost of King Hamlet, and the revelation of his murder at the hands of his brother Claudius. Bingham skilfully captures the play's dramatic storytelling through dance-like, motoric rhythms using the extremes of the trumpet's range.

My piece **Sommernacht** was commissioned by the StimmGold Vokalensemble as a response to a song by Max Reger. Gertrud Triepel's evocative poem delicately captures a summer evening, comparing the tugging of a breeze to the pull of homesick heartstrings. I aimed to channel the

languid nature of Reger's original in a re-imagined choral work, mimicking hazy piano writing with voices fading in and out of focus. Guided by the original harmonic patterns, chromatic twists and turns re-shape the chords, transfiguring them between vocal lines. Unlike the original, *Sommernacht* features no lead singer. Instead, the voices share the spotlight, engaging in a conversational interplay as if exchanging stories around a fire. As the music gently drifts into the distance, the voices begin to murmur, lulling themselves into a tranquil slumber.

The first version of **Abendlied** was composed in 1855 when Josef Rheinberger was just fifteen years old. It is perhaps his most famous choral work, paying homage to the great sacred music of the Renaissance with short moments of imitative writing blended with glorious homophony. The text is set primarily in a syllabic style, providing poetic clarity, with the phrase 'Bleib bei uns' ('Stay with us') repeated three times as a structural anchor. As evening approaches—'und der Tag hat sich geneiget' ('and the day has concluded')—the text is passed between the voices, flowing downwards from the highest voice, conjuring an image of the sun dropping lower and lower in the sky before disappearing below the horizon.

**In splendoribus sanctorum** is a meditative work from the 'Strathclyde motets' by James MacMillan. The short text is taken from Psalm 109, and is sung during Communion at Midnight Mass on the Feast of the Nativity. Here, voices and trumpet respond to each other; simple chant-like passages for the singers are contrasted with a ravishing trumpet obbligato, which gradually ebbs away. In concert, we would usually perform this piece last, walking away from the stage and disappearing from view, the music almost a memory for the audience.

British composer Geoffrey Burgon conceived his **Nunc dimittis** for the BBC's acclaimed dramatization of John le Carré's novel *Tinker Tailor Soldier Spy*. The accompanying voices slowly oscillate between tonal centres, as a solo voice interacts with the trumpet. The magic of this setting is its inherent positivity—each line ends with a short series of ascending notes, as if Simeon is lifting his hands into the air in praise of the new-born Christ.

OWAIN PARK © 2025

## 1 Night prayer ALEC ROTH

*Guy James, Alasdair Austin, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park & Matilda Lloyd*

Te lucis ante terminum, *To thee before the end of day,*
Rerum creator poscimus, *Creator of the world we pray,*
Ut solita clementia, *That with thy wonted favour, thou*
Sis praesul ad custodiam. *Wouldst be our guard and keeper now.*
Amen.

Procul recedant somnia, *From all ill dreams defend our sight,*
Et noctium fantasmata; *From fears and terrors of the night;*
Hostemque nostrum comprime, *Withhold from us our ghostly foe,*
Ne polluantur corpora. *That spot of sin we may not know.*
Amen.

Praesta, Pater omnipotens, *O Father, that we ask be done,*
Per Jesum Christum Dominum, *Through Jesus Christ thine only Son,*
Qui tecum in perpetuum *Who, with the Holy Ghost and thee,*
Regnat cum Sancto Spiritu. *Doth live and reign eternally.*
Amen.

HYMN AT COMPLINE; English version by JOHN MASON NEALE (1818–1866)

## 2 O nata lux de lumine THOMAS TALLIS

*Guy James, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park*

O nata lux de lumine
Jesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

*O light born of light,*
*Jesus, redeemer of the age,*
*deign mercifully to hear*
*suppliants' praises and prayers.*

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

*You who once deigned to take on flesh*
*on behalf of the damned,*
*grant that we be made limbs*
*of your blessed body.*

HYMN AT LAUDS ON THE FEAST OF THE TRANSFIGURATION

## 3 Grandmother moon ELEANOR DALEY

*Guy James, Alasdair Austin, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park*

She looks into and beyond my soul,
the lacy cedar boughs creating her shadows,
cedar ones weave design of midnight canvas.
She looks into and beyond my soul.
She a powerful sacred hoop of full light,
simplicity against the ebony blues and blacks
of night sky land, and crystal star people.
She looks into and beyond my soul,
her round face of translucent beauty and light,
quiet pow'rs speak out in her name … we'lalin.

© MARY LOUISE MARTIN (b1956)
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## 4 The light thereof DEBORAH PRITCHARD

*Guy James, Alasdair Austin, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park & Matilda Lloyd*

And the city had no need of the sun, neither of the moon, to shine on it:
for the glory of God did lighten it, and the Lamb is the light thereof. Amen.

REVELATION 21: 23

## 5 O radiant dawn SIR JAMES MACMILLAN

*Alasdair Austin, Joseph Wicks, Josh Cooter, Owain Park*

O radiant dawn, splendour of eternal light, sun of justice:
come, shine on those who dwell in darkness and the shadow of death.
Isaiah had prophesied: 'The people who walked in darkness have seen a great light:
Upon those who dwelt in the land of gloom a light has shone.'
O radiant dawn, splendour of eternal light, sun of justice:
come, shine on those who dwell in darkness and the shadow of death.
Amen.

GREAT ANTIPHON FOR 21 DECEMBER

## 6 Dum transisset Sabbatum THOMAS TALLIS

*Matilda Lloyd, Alasdair Austin, Joseph Wicks (cantor), Josh Cooter, Owain Park*

| | |
|---|---|
| Dum transisset Sabbatum | *When the Sabbath was over* |
| Maria Magdalene et Maria Jacobi | *Mary of Magdala and Mary the mother of James* |
| et Salome emerunt aromata, | *and Salome bought aromatic oils* |
| ut venientes ungerent Jesum. Alleluia. | *intending to go and anoint Jesus. Alleluia.* |
| Et valde mane una Sabbatorum | *And very early on the first day of the week* |
| veniunt ad monumentum, | *they came to the tomb,* |
| orto iam sole. | *just after sunrise.* |
| Ut venientes ungerent Jesum. Alleluia. | *Intending to go and anoint Jesus. Alleluia.* |
| Gloria Patri et Filio et Spiritui Sancto. | *Glory be to the Father and to the Son and to the Holy Spirit.* |
| Alleluia. | *Alleluia.* |

MARK 16: 1–2; THIRD RESPOND AT MATINS ON EASTER DAY

## 7 O gloriosissimi SAINT HILDEGARD OF BINGEN

*Joseph Wicks*

| | |
|---|---|
| O gloriosissimi lux vivens angeli, | *O most glorious living light of angels,* |
| qui infra divinitatem | *which below divinity* |
| divinos oculos | *divine eyes* |
| cum mystica obscuritate | *with mystic obscurity* |
| omnis creature aspicitis | *you see every creature* |
| in ardentibus desideriis, | *in burning desires* |
| unde numquam potestis satiari. | *from which you can never be satiated.* |

SAINT HILDEGARD OF BINGEN (1098–1179)

8 **O hearken** ROXANNA PANUFNIK

*Guy James, Alasdair Austin, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park*

O hearken thou unto the voice of my calling, my King, and my God:
for unto thee will I make my prayer.

PSALM 5: 2

9 **Christe, qui lux es et dies II** ROBERT WHITE

*Matilda Lloyd, Guy James, Alasdair Austin (cantor), Joseph Wicks, Josh Cooter, Owain Park*

| | |
|---|---|
| Christe, qui lux es et dies,<br>Noctis tenebras detegis;<br>Lucisque lumen crederis,<br>Lumen beatum praedicans. | *Christ, you who are the light and day,<br>the darkness of night you drive away;<br>the light of light you are called,<br>the blessed light you proclaim.* |
| Precamur, Sancte Domine,<br>Defende nos in hac nocte,<br>Sit nobis in te requies,<br>Quietam noctem tribue. | *We beseech you, Holy Lord,<br>protect us this night,<br>let us in you take our rest;<br>a tranquil night grant.* |
| Ne gravis somnus irruat,<br>Nec hostis nos surripiat,<br>Nec caro illi consentiens<br>Nos tibi reos statuat. | *Let not care our sleep disrupt,<br>let not the enemy snatch us away,<br>nor flesh conspiring with him<br>make us guilty in your sight.* |
| Oculi somnum capiant,<br>Cor ad te semper vigilet,<br>Dextera tua protegat<br>Famulos qui te diligunt. | *Though our eyes are filled with sleep,<br>keep our heart forever awake to you.<br>Let your right hand protect<br>the servants who love you.* |
| Defensor noster aspice,<br>Insidiantes reprime,<br>Guberna tuos famulos,<br>Quos sanguine mercatus es. | *Our defender, watch,<br>those that lie in wait restrain,<br>guide your servants,<br>whom by blood you ransomed.* |
| Memento nostri, Domine,<br>In gravi isto corpore,<br>Qui es defensor animae,<br>Adesto nobis, Domine. | *Remember us, Lord,<br>in the burden of this body,<br>you who are the defender of the soul,<br>be near us, Lord.* |
| Deo Patri sit gloria,<br>Eiusque soli Filio,<br>Cum Spiritu Paraclito,<br>Et nunc et in perpetuum. Amen. | *To God the Father be glory,<br>and to his only Son,<br>with the Spirit, the Comforter,<br>both now and evermore. Amen.* |

HYMN AT COMPLINE DURING THE SEASON OF LENT

## 10 **Aura** RICHARD BARNARD

*Guy James, Joseph Wicks, Michael Craddock*
*Alasdair Austin, Josh Cooter, Owain Park & Matilda Lloyd*

Listen to me little water
I called you up believing something
would arise in me believing
I could make you reappear
on my way to the cemetery
every face was luminous
as if they knew something about
the dark I think you
were in us all reminding me not
to despair or if despairing know
that we did not lose each other
either side of the calamity
we fused you went inside
& I could not see you
but afterwards afterwards
I could see underwater I
could see in the dark I could see
with my eyes closed I could see past
the shimmer that separates the living
& the dead I knew there was nothing
no separation it was just
aura the most remarkable
sadness & if only I would
keep looking I would see you

© EMILY BERRY (b1981)
from *Stranger, Baby*, published by Faber & Faber Ltd, 2017

## 11 **Enter Ghost** JUDITH BINGHAM

*Matilda Lloyd & Josh Cooter*

The air bites shrewdly; it is very cold.

The King doth wake tonight, and takes his rouse …
The swaggering upspring reels.

Look, my Lord, it comes!

It beckons you to go away with it.

The ghost speaks.

The ghost vanishes.

*Hamlet rails against fate.*

O cursèd spite,
That ever I was born to set it right!

WILLIAM SHAKESPEARE (1564–1616)
from *Hamlet*, Act 1 Scenes 4 and 5

12 **Sommernacht** OWAIN PARK

*Guy James, Alasdair Austin, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park*

Im Garten rauscht die Sommernacht,
durchs Fenster drängt es schwer,
mit weiten Augen lausch' ich still,
und alles schweigt umher.

*In the garden rustles the summer's night,*
*through the window it enters strong,*
*with wide eyes I eavesdrop silent,*
*and everything is hushed around.*

Und alles schläft, ein Sehnen nur
weht heimlich ein und aus,
da fängt mein Herz zu weinen an
und wollt es wär zu Haus.

*And everything sleeps, a lone desire*
*drifts discreetly in and out,*
*then trips my heart to weeping*
*and wishes it were at home.*

GERTRUD TRIEPEL (1863–1936)

13 **Abendlied** JOSEPH RHEINBERGER

*Guy James, Alasdair Austin, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park*

Bleib bei uns, denn es will Abend werden;
und der Tag hat sich geneiget.
O bleib bei uns, denn es will Abend werden.

*Stay with us, for it is becoming evening;*
*and the day has concluded.*
*O stay with us, for it is becoming evening.*

LUKE 24: 29

14 **In splendoribus sanctorum** SIR JAMES MACMILLAN

*Guy James, Alasdair Austin, Joseph Wicks, Josh Cooter, Michael Craddock, Owain Park & Matilda Lloyd*

In splendoribus sanctorum,
ex utero
ante luciferum
genui te.

*Amid the splendours of the saints,*
*from the womb*
*before daybreak*
*I bore you.*

COMMUNION MOTET AT MIDNIGHT MASS ON THE NATIVITY OF OUR LORD; PSALM 109 (110): 3

15 **Nunc dimittis** GEOFFREY BURGON

*Josh Cooter (solo), Guy James, Alasdair Austin, Joseph Wicks, Michael Craddock, Owain Park & Matilda Lloyd*

Lord, now lettest thou thy servant depart in peace, according to thy word.
For mine eyes have seen thy salvation, which thou hast prepared before the face of all people.
To be a light to lighten the gentiles, and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be, world without end.
Amen.

LUKE 2: 29–32

# The Gesualdo Six

The Gesualdo Six is an award-winning British vocal ensemble comprising some of the UK's finest consort singers, directed by Owain Park. Praised for their imaginative programming and impeccable blend, the group formed in 2014 for a performance of Gesualdo's *Tenebrae Responsories* in Cambridge and has gone on to perform at numerous major festivals around the world.

Notable highlights include a concert in the distinguished Deutschlandradio Debut Series, performances at renowned venues including Wigmore Hall (London), Miller Theatre (New York), the Sydney Opera House, and their debut at the BBC Proms in 2023. Last season, The Gesualdo Six made their South American debut in Colombia, and appeared in Japan, China and Singapore for the first time. The ensemble have collaborated with Fretwork and the Brodsky Quartet, and tour a work of concert-theatre titled *Secret Byrd* with Director Bill Barclay.

The Gesualdo Six is committed to music education, regularly hosting workshops for young musicians and composers. The ensemble has curated two Composition Competitions, with the most recent edition drawing entries from over three hundred composers worldwide. The group recently commissioned new works from Shruthi Rajasekar and Joanna Marsh, alongside *coronasolfège for 6* by Héloïse Werner.

The ensemble has harnessed the power of social media to make classical music accessible to millions worldwide, creating captivating videos from beautiful locations while on tour. The group released their debut recording, *English Motets*, on Hyperion in 2018 to critical acclaim. This has been followed by seven further albums (*Christmas*, *Fading*, *Josquin's legacy*, Gesualdo's *Tenebrae Responsories for Maundy Thursday*, *Lux Aeterna*, William Byrd's Mass for five voices and *Morning star*) and most recently *Queen of Hearts*.

'A group of musicians working absolutely as one' GRAMOPHONE

Photo © Ash Mills

## THE GESUALDO SIX

GUY JAMES, ALASDAIR AUSTIN countertenor
JOSEPH WICKS, JOSH COOTER tenor
MICHAEL CRADDOCK baritone
OWAIN PARK bass

# Matilda Lloyd

Matilda Lloyd is a dynamic champion of the trumpet, known for her virtuosic skill and expressive musicality. Praised for her 'seamless legato, wide range of colour, and vocal-like phrasing' (*Fanfare*, USA), she showcases these qualities in *Casta Diva*, her debut album of opera aria transcriptions for Chandos Records. The album was *BBC Music Magazine*'s Recording of the Month in June 2023, earning five stars for its 'intense expression and immense warmth'.

Recent highlights include the world premiere of Robin Haigh's Trumpet Concerto *Luck* at the Aldeburgh Festival and performances with the Estonian National Symphony, Orchestre National de Lille, BBC Scottish Symphony, and Teatro San Carlo. Matilda regularly appears with ensembles such as Britten Sinfonia, London Mozart Players, and Malmö Symphony.

Last season, Matilda was a European Concert Halls Organisation (ECHO) Rising Star, giving eighteen recitals at major venues including Concertgebouw Amsterdam, Musikverein Wien, and Philharmonie de Paris. In November 2024 she released her second album on Chandos Records, *Resonance*, featuring Weinberg's Trumpet Concerto with the London Symphony Orchestra.

Committed to music education, she is a London Mozart Players' Education Ambassador, Trumpet Studio Head for OAcademy, and a mentor for young musicians through Future Talent. An ambassador for Brass for Africa, she witnessed firsthand its transformative impact in Uganda.

A graduate of Trinity College, Cambridge, and the Royal Academy of Music, Matilda studied under Håkan Hardenberger. She won the BBC Young Musician Brass Final in 2014 and is a Yamaha Artist.

Photo © Geoffroy Schied

# Owain Park

Owain Park was born in Bristol in 1993. As well as directing The Gesualdo Six, he is Principal Guest Conductor of the BBC Singers and works with ensembles including Southbank Sinfonia, Chamber Choir Ireland, Ensemble la Sportelle and Capella Cracoviensis. In 2024, he conducted the BBC Singers in a selection of Bruckner motets at the BBC Proms, which served as a prelude to the Berlin Philharmonic's performance of Bruckner's Symphony No 5. He also conducted the BBC Symphony Orchestra in works by Anne Dudley and Iain Farrington as part of the 'BBC Singers at 100' celebrations at the Barbican.

Owain's compositions, published by Novello, have been performed internationally by renowned ensembles including The Tallis Scholars and Aurora Orchestra. He studied orchestration with John Rutter at Cambridge University before undertaking a Master's degree in composition. Currently Composer-in-Residence with the London Choral Sinfonia, Owain was named one of BBC Radio 3's '31 under 31 Young Stars'. The Choir of Trinity College Cambridge recorded an album of his compositions, which was nominated for the BBC Music Magazine Awards. In 2023, his piece *Battle Cry* featured on a collaborative album by mezzo Helen Charlston and theorbist Toby Carr which won the Gramophone Award for Best Concept Album.

Owain is President of Cathedral Commissions at Wells Cathedral, supporting new works by contemporary composers. He is a Fellow of the Royal College of Organists and was awarded the Dixon Prize for improvisation, having been Senior Organ Scholar at Wells Cathedral and Trinity College Cambridge. Owain is also a keen gardener, and when he's not on stage he can be found raking leaves, pruning shrubs, or picking cherry tomatoes.

Photo © Ash Mills

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